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## THESPIA IN GOTHAM.

### LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

"M'liis" at the Standard--Miss Kate Mayhew in the Title Role--

"Evangeline" at the Lyceum, Etc., Etc.

#### M'liis.

I went to see "M'liis"; not that I had any preconceived idea that Bret Harte's alleged idyll was going to interest me in the shape of a four act American play, but that I was anxious to see what kind of a creature M'liis herself would turn out to be after all the injunctions she had undergone.

And I was not disappointed. Kate Mayhew played M'liis.

There is a peculiar blending of the natural with the stagey in Kate Mayhew's impersonation that is best described as catching.

I don't know what Bret Harte would have thought of her if he had stepped in and taken a look at this flaxen-haired waif doing a song and dance to discordant orchestral music—but for all that she was a M'liis that was not all amiss.

As for the play itself, when Bret Harte ran short they eked it out with somebody else, and, and, and, save for that forte that the dramatic structure was most coarsely American from first to last, the architects were extremely well-defined and distinct.

Perhaps it was better before comparing the two "M'liises"—the Bret Harte idyll, and the dramatic potpourri of the Standard Theatre—to give the names, full cast, as presented on Monday night. This is it:

Miss Katy Mayhew, Mr. C. F. Edmonds, Miss Carlotta Evelyn, Miss May Davenport, Mr. Gustavus Levick, Mr. H. A. Weaver, Mr. B. T. Ringgold, Mr. Charles LeClercq, Mr. W. H. Weaver, Mr. J. B. Clarence, Mr. Clarence Burdett, Mr. Harry Eyttinge, Mr. James Brahyn.

You will see from this list of dramatic personages how much is foreign to the Bret Harte idyll. But it is only fair to the author of the play to say that he has done a good piece of stage work and as much of Bret Harte in doing it as he could conveniently get hold of.

"M'liis" is an interesting play.

And that is saying a great deal. Of course the poetry of the story is submerged in the materials torn that are given as in the play; but the character remains.

For my part I think the play of "M'liis" as an American production, can rank with the best in that embryonic list.

It tells a story which, though it is laden with some hair-curling improbabilities, is so compact and well developed that it recommends itself at once to the audience.

The original Bret Harte sketch merely depicts the wayward eccentric nature of the waif, M'liis, and the gradual softening it undergoes through the influence of the young schoolmaster. It is a tawdry, pretty story betokening a high order of literary workmanship. When the story ends, after the internal commotion of M'liis' nature have been portrayed in full, more to show phases of character than to carry out a plot, we find M'liis leaving her Western home forever, with the schoolmaster.

"And hand-in-hand they passed into the road—the narrow road that had once brought her weary feet to the master's door, and which it seemed she should not again tread alone. The stars glistened brightly above them. For good or ill the lesson had been learned, and behind them the school of Red Mountain closed upon them forever."

This is the simple narrative in the sketch. But in the play between the first act, where M'liis is introduced among the miners and does an extraneous song and dance—and the fourth, and last, act there are sandwiched a murder, an attempt to lynch, arson, unlimited red-fire, and promiscuous carriage. But it is of a good sort and we accept it with something like relish.

The acting was very good.

Katy Mayhew has caught the idea of the character of M'liis and portrays it faithfully. It is a clever union of humor and pathos, and it was very natural in its treatment.

Mr. Gustavus Levick, who played the Schoolmaster did not look the part, but he acted it well. Mr. Levick is an able young actor; he is spontaneous and unaffected—two rare attitudes in young actors.

Mr. Weaver played Old Bummer Smith with startling fidelity. He saw snakes with a grace and precision that was truly artistic.

Of all the outside characters the one that most jars on the idyllic portion of the play, while it furnishes a kind of extra Parnassus for the fiery, untamed steed of the dramatic muse to browse in, is the Mexican lover played by Mr. Ringgold. He played it true to the text.

Mr. LeClercq as Judge McNagley was neat, as usual, and the Yuba Bill of Mr. Edmonds was a good companion picture to M'liis.

I noticed in the audience at the Standard Theatre, on the first night, a number of alleged dramatic authors who had been skulking about the fields of French literature so long that it fairly dazed them to see a play that had not been adopted. They looked at each other aghast. There seemed to be a universal protest against this bold

invasion of the causes of French play-writing, and there was a tendency to whisper, through sheer disappointment, that the French were kept back by the run-

ning fire of approval bestowed by an unbiased and unfranchised American audience.

"M'liis" at the Standard is a success.

#### "Evangeline."

The public has been treated to "Evangeline" in solid measure at the theatres this season; so much so, in fact, that it became often difficult to ascertain which troupe presented the genuine, and which troupe the spurious version of this beautiful and very popular extravaganza. But about the organization which appeared at the Lyceum on Monday evening there could be no manner of doubt whatever. It was the original troupe, not only bearing the name of Rice, but the best products of his energy and industry as well. The troupe, actually speaking, is not a strong one. It shows no great names and possesses no extraordinary attraction, but it is, nevertheless, a good organization, and gives a smoother rendition to the work than could be looked for in a company stronger, perhaps, in the talents of its individual members, but less perfect as a combination of players for a specific work.

The fault not to be found with "Evangeline" and it is a fault not altogether uncommon in extravaganza is that constant performances have led to an increase in the amount of "business" to the injury of the plot, text, and enjoyment of the music. This fault has led to a constant development of the variety features which has caused a sacrifice of much of the idea connected with an opera comique.

The house on Monday evening was large, and, it may be said, well pleased.

Miss Lizzie Webster, who plays Gabriel, has the most perfect physical qualifications for the role. She is, too, a fair actress, and her voice, though weak, is not unpleasing. She dresses the part superbly, plays directly to the audience, and is in all respects a satisfactory exponent of the not over-arduous role of Gabriel. Miss Venie Clancy is a pretty woman and a fair singer, but that is about all. She has no idea of acting, and her appearance in the diamond fields of Africa in a velvet dress with flowing train would be grotesque were it supplemented by comedy playing, but, as it is, it is no more than inappropriate and unnatural. Miss Clancy lacks completely that vim and sparkle requisite in any sort of burlesque or musical extravaganza. But the real honors of the present performance are borne by George K. Fortesque in the role of Catherine. Indeed, Mr. Fortesque "carried" the entire performance. He is one of the few actors playing female roles whose appearance in female attire is not displeasing. Fortesque invests the role of Catherine with great humorous interest and makes it funny at all points. He was loudly applauded. As an offset to the excellence of Fortesque, the badness of Wm. Forrester in the role of LeBlanc, the notary, should be considered. Mr. Forrester is to all appearances the most doleful of mortals—an English comedian. His idea of fun is closely allied to that of caricature of the most exaggerated and least amusing kind. His LeBlanc may be summed up as a performance in hearty accord with this standard—a very bad performance. The Captain Deidrick of Charles Rosine is a fair performance, but not satisfactory to those who have seen George Knight in his inimitable rendition of this funny role. Harry Hunter as the Lone Fisherman renewed his former triumphs. He is superior to James Maffitt, the original in the role in Boston, and presents one of the most thoroughly unique and diverting bits of character pantomime playing on the boards to-day. James Vincent, an old burlesque actor, "doubled" the roles of Basil, Evangeline's father, and the King. The part of the Policeman was most admirably filled, but the minor roles, Eulalie and Hans Wagner, were but fairly filled. A season of considerable success is looked for for "Evangeline" at the Lyceum. It will be repeated until further notice. "Conrad the Corsair," by the same troupe, succeeds it; the engagement is for six weeks.

#### Globe Theatre.

A very large audience greeted the "Foy Sisters Combination" on Monday night. The entertainment was composed of two pieces, or rather one piece entitled "Le Chalet," and an absurdity called "Mischief," made up of so many pieces from various sources that it was somewhat difficult for the audience to understand what it was all about. No one can doubt the author's veracity when he calls it a "Nonsensical Melange." It is not worthy the talents of the Foy Sisters and their combination, talents which prove them very clever artists. By what could be understood of the plot of the piece, a number of servants assemble together to have some fun. Judging from the delight of the audience, they also participated in the fun. Miss Bertha Foy's rendition of Sigismunda Higginbotham was very well done. She has a clear contralto voice, and sings with charming taste. Miss Ida Foy as Tootsey was capital, her dancing being one of the features of the performance. Miss Florence Ellis as Belinda, though having little to do, both acts and sings her part admirably. W. H. Lytell as Joseph Gawke was brimful of fun. Harry Allen as Bliker, the butcher, played his part well, except that his voice occasionally reminded one of a second-hand circular saw. He is so fat that he looked more than his part, in fact, the whole thing. The performance was excellent, and will doubtless have a long run.

In consequence of the snow blockade, Frank Mayo was unable to appear at Niblo's Garden in time to appear on Monday as advertised. The house was consequently

closed. On Tuesday evening Lillie Eldridge appeared in "Jane Eyre." Harry Colton played Lord Rochester. Besides these there were in the cast Mrs. Brutone, Geo. T. James, J. Adams Grever, F. C. Wells, Emma Hendricks, Emily Lewis, Mrs. Barker, and little Eva Barker.

Mr. Frank Mayo, who is one of the best general actors on the stage to-day, but whose merit and versatility has been obscured by the identification of his name with the role of Davy Crockett made his appearance at Niblo's Garden on Monday evening in that idyllic romance, Murdock's "Davy Crockett," though quite destitute of originality in conception or freshness in treatment, is one of the purest and most charming bits of modern stage romance now before the public. Mayo has played the part so often that his individuality as an actor is completely sunk in the rendition. It has suffered by being played, of late, mostly in very small towns and to audiences not of the most discriminating character. Still Mr. Mayo's performance is a most admirable one—one of the few really good "star" performances which are not based on grotesque caricature. Mr. Mayo was very warmly welcomed.

Dion Boucicault continues to play Conn in "The Shaughraun" at the Grand Opera House, to really good business. Miss Ada Dyas as Clara Pollett and Miss Helen Haughton as Moyna, constitute good features of the cast. The others are not remarkable. Next week "The Colleen Bawn" will be produced, with Dion Boucicault as Myles Na Coppaleen.

"At Last" continues to hold the stage at Wallack's to generally good business. The play has pleased very well, and although it does not seem to have the material in it for an extended "run," it does as a vehicle for the appearance of Mr. Wallack. The best acting in the piece is done by Miss Boniface, who finds in "At Last" her first opportunity this season.

At the Union Square "The Banker's Daughter" continues to hold the stage to good business. It will be continued until further notice.

## MUSIC.

MUSICAL EDITOR. - MR. JULIAN MAGNUS.

### Melting Moments.

Stories about Miss Kellogg's wonderful achievements and adventures are now in order, and we are fortunate in being honored with the first report of the most recent and surprising.

A very few days ago Mr. Strakosch's Opera Company were prisoners upon a train which had been for two days stalled in the snow in the vicinity of Buffalo. Provisions were getting short, wood shorter, and tempers shorter. Even the jolly Max tore from his head a hair—he cannot afford to be extravagant—and anathematized our climate in his choicest polyglot.

Thousands of dollars were waiting for him on the way to, and in, New York, and yet the impenetrable snow held him in its octopus-like grasp. Despair had begun to settle on his usually beaming countenance—a vision of returning to New York with a load of dead and dying prima-donne and tenor fitted before him. What can I answer, he thought, when the voice of Europe shall demand in its mighty tones, "What have you done with our greatest singer—our Lazarini?" What, when America, with one thrilling wail, shall call for her own nightingale—her Kellogg? What, when Australia shall clamor for the Bollara pes, Rosnati? What, when everybody shall ask, "Where is the Cary I love?" Max was sad, for he felt that though he should point to the frozen remains of Adams and Gottschalk, even their sacrifice would not be held a full excuse for the loss of the others.

Suddenly relief came from the most unexpected quarter. Feebly, from the dim recess near the stove, came the voice of Cousin Charles murmuring, "I have an idea."

The half-petified company, with two exceptions, started to their feet and shouted, "No?"

The two exceptions were Miss Kellogg and her mamma. They faintly whispered, "We know Charles."

"But this," said Charles, reverently and respectfully, approaching his great cousin, "is not one of my usual ones," and a mighty shout of joy went up in that car.

"Clara," he began, hoping that the imminent danger of death might justify the familiarity, "do you not remember how the warm, dulcet tones of your rich voice have before now softened the hardest hearts of the most wicked men; how the fiercest beasts have been tamed by your notes; how even inanimate nature has seemed to pause and listen to you? Why then should you not pour upon this cruel snow the warm flood of your passionate song, before which it will melt and disappear like—like—like winking?"

"Charles," said his stern aunt, "please remember that there are unmarried ladies in this car."

America's favorite child of song thought for a moment, then wrapping herself up in heroic resolution and an extra circular—not one about C. L. C.—said she would go to the platform and try the experiment.

She sang, and with the first note the snow began to disappear as if by magic, and before she had finished one verse the road was open!

The on-lookers were amazed. Never had a similar feat been performed. The only thing that approached a historical parallel

was when Hannibal dissolved the Alpine rocks by pouring vinegar on them.

Fabulous sums have been offered to Miss Kellogg by the different railway companies to raise the blockade in the West. Mere money has never been counted with her when weighed against devotion to her art. Nothing would induce her to disappoint her dear New York friends, but it is only right that the public should know the enormous sacrifice she makes in keeping the promises of the management.

#### Weber's "Last Waltz."

This waltz is not that of the "Oleron" Weber, but of the Weber over on Fifth Avenue.

The first was a composer, the second is a discomposer. Quiet and peace are irksome to him, and so whenever he sees a chance to advertise himself and attack a rival he, to use the slang of the day, "waltzes out" with a card to the newspapers.

His "last waltz" has been about the pianos supplied to what Colonel Mapleson calls "Her Majesty's Opera." Messrs. Steinway and Sons entered into a legitimate business arrangement to supply what pianos might be needed by Colonel Mapleson. Weber, who has a ravenous and never-satiable appetite for testimonials, seems to have sent to the residence of each artist of the company, a piano to be used during his or her stay in this city. This gratuitous attention on Mr. Weber's part was, of course, paid solely with the object of getting a testimonial to the merits of his pianos.

He thinks the game is worth the candle. Is it?

What does it cost? The rental of some twenty pianos for about two months is worth, with cartage, some five hundred dollars. In exchange for this sum Mr. Weber receives some twenty signatures to a document praising his pianos. He then spends probably two or three thousand dollars to place that document before the public.

What is this dearly bought document really worth as a certificate of merit? Very little! Of the singers who have signed it probably more than half have great difficulty in playing their own accompaniments, and their opinions are worth about as much as those of the average school girl. Besides, does any artist in the company give his or her individual opinion, which might possibly be of some little value, of the merits of Weber's pianos? Certainly not, but they all sign in "Round Robin" style, a carefully worded certificate, which, to save them trouble, was probably kindly drawn up by Mr. Weber, and which, very likely, few of them either did or could read.

The opinion about the merits of a piano, of a Rubinstein, a Bulow, or an Esplanoff is worth more than that of all the opera singers who ever signed a testimonial.

#### The Opera.

Scarcely had the echoes of "Her Majesty's Opera" died away, when Mr. Max Strakosch presented his company at Booth's. The first performance, "Aida," was a very creditable one, but only rose to greatness in two instances. That Miss Cary's Amneris was one of these it is almost unnecessary to state; the other was the Amonasro of Signor Pantalone. This gentleman is one of the finest baritones now living. His voice is strong, rich, even and extensive, his phrasing is admirable, his enunciation clear and telling, his appearance graceful and imposing, and his acting varied, forceful, and intense.

Miss Kellogg, though she sang as she always does, like a musician, is physically and dramatically unequal to the role of Aida. The same may be said of Mr. Adams, whose voice is sadly lacking in sympathetic quality. Mr. Conly has all the requisites to become a good singer; he cannot easily find a better model than Signor Pantalone.

The opera was beautifully placed upon the stage, and the orchestra, except for a weakness of tone in the first violins, was good. The chorus, though containing good material, cannot be entirely commended.

On Tuesday Mlle. Litta made her debut in "Lucia," and won her way to a genuine success, although the audience was inclined to be extremely critical. Mlle. Litta is a young lady of pleasing appearance and graceful figure, and though quite a novice in acting, is evidently earnest and intelligent. Her voice is a light soprano, extending as far as shown on Tuesday, to D in alt., and this note was taken without any great effort. The middle register is the weakest, being deficient in "color" and carrying quality. From E up the notes are pure, round, and sweet, but always having the timbre of a Northern voice, never the warmth of the true Italian. Mlle. Litta has been exceedingly well taught, her intonation is perfect, her runs smooth, and her trill neat and close, though she appears to be unable to hold it long without renewing the "attack." Her best success was in the "mad scene," which she wisely refrained from overloading with floriture.

Signor Pantalone more than confirmed the great impression he made in "Aida," his singing and acting of Ashton raising that part into unusual prominence. His almost phenomenal talents ought alone to suffice to ensure the success of the season.

Signor Lazarini's voice, figure and method are too small for anything but a second tenor. Still, he strove manfully with the trying music of Edgardo, and in the last act squeezed out a B flat, which was of such entirely different quality from the rest of his

voice that the wonder was where he got it from. In the sextet, which otherwise was remarkably well given, his voice was almost lost.

The chorus sang far better than in "Aida." Mr. Behrens conducted carefully and efficiently.

To-night "Marta" will be given, and tomorrow "Un Ballo in Maschera."

#### London Amusements.

The Drury Lane pantomime, "Cinderella on the Fairy Slipper," by E. L. Blanchard, was a vehicle of the re-appearance of the Vokes family, and a double harlequinade introduced Fred Evans and C. Lauri as Clowns, Mons. Geleri and H. Lauri as Pantalons, E. Dean and " " as Harlequins, Miss Fanny Lauri as Columbine, and Miss Amy Rosalind as Harlequina a la Watteau.

The Covent Garden pantomime is "Jack and the Beanstalk," prepared by F. W. Grau, with Harry Payne as Clown, G. Vokes as Harlequin, Tully Lewis as Pantaloon, and Miss Phillips as Columbine. Princess, "It's Never Too Late to Mend."

At the Gaiety, "Jack the Giant-killer," re-written by H. J. Byron, W. Orkins as Clown, Mr. Bishop as Pantaloon, W. Warde as Harlequin, Misses Gilchrist and L. Wilson as Columbines. A novel ballet with peculiar effects being introduced, with Miss Enca in the principal character.

The attractions at the other houses are as follows: At the Olympic, "The Two Orphans." Standard, "Robin Hood and His Merry Men," with the Verona Troupe of pantomimists, and the spectacles of the Trysting tree and Sherwood Forest, with a ballet of Forrester and their maidens, and a representation of the Island of Cyprus, with a pageant and spectacular display illustrating the conquest of Cyprus by Richard Cœur de Lion in 1195, and the marriage of Richard and Queen Berengaria. Haymarket, "The Crisis." Alhambra, "La Poule aux Œufs d'Or." Aquarium, "Aladdin and the Wonderful Lamp," as written by the Brothers Grimm; principal dancers, Miles, Bartolotto and Violetta and Miss Percival; harlequinade by the Paul Martinetti Troupe. Vaudeville, "Our Boys," now close upon its 1,300th consecutive performance. At the Surrey, "The House that Jack Built," re-written by Mr. Mackay, with Miss Jenny Worrell as the hero, the Sisters Elliott leading the ballet, Wattie Hildyard as Clown, A. De-Voy as Pantaloon, George Canning as Harlequin, and Miss Kate Hamilton as Columbine. At the Prince of Wales, "Diplomacy" has passed. At the Strand, "Our Baby," a new musical burlesque. Victoria, "Tom Tiddler, or Harlequin Jack in the Box, who Deals Nasty Knocks, and Double-headed Daddy the Demon," by Frank Hall; R. H. Kitchen as Clown, Kitcher, Jr., as Harlequin. At the Grecian, "Harlequin Hokee Pokee, the Fiend of the Fungi Forest, or the Six Links of the Devil's Chain," the joint production of Geo. Conquest and H. Spry, the former appearing in the character of a Chinaman; R. Inch as Clown, W. Osmond as Harlequin, E. Vincent as Pantaloon, and Miss Osmond as Columbine. At the Britannia, "The Magic Mule, or the Ass's Skin, the Princess to Win," Frank Marchant being the author; Tom Lovell as Clown, Geo. Ricketts Harlequin, Mr. Wilson Pantaloon, and Miss Sydney Columbian, Mlle. Luna being the principal dancer. At the New Park, (taken by the Messrs Douglas for a term of years)—"The Forty Thieves," introducing a novel effect called "The Ballet of the Elements," representing the cavern grooms in the midst of fire and water, with the Artelli Troupe of pantomimists. At the Pavilion—"Little Red Riding Hood," the Alexandri Family in the harlequinade. At the Albion—"Sinbad the Sailor," Harry Ricketts as Clown, Mr. Forrester Harlequin, and Miss Stevens as Columbine. East London—"A Broken Lily," a new drama by E. Towers, Elephant in Castle—"Babes in the Woods." Lyceum—Henry Irving now sole manager as Hamlet. Adelphi—"Proof." At the Crystal Palace—"Robinson Crusoe," Alexandria Palace. A "Dick Whittington," with Miss Cavallieri and Miss Sussie Vaughn as the hero and his sweetheart, and Mme. San Martino-Campobello and Mr. Rosenthal in leading parts in the opening; the Girards, Pongo Redivivus and the Rowella Troupe were engaged, Little Rowella being the Clown and Mlle. Luna premiere danseuse.

Generally speaking theatricals were dull, but there were announcements of new plays and promises of a spry season.

The New Play at the Paris Ambigu Comique.

"Le Grand Pere," a new one-act drama by Geo. Petit, has been produced at the Ambigu Comique, Paris. The plot turns on the elopement of a wife with a man of her husband's called Pierre Buret. Although he has grown into a drunken sot, his grief has remained always green in Vincent's heart, and he has never forgotten the woman he had so dearly loved; Yet he might live almost alone between his father and his pretty daughter, Mariette were it not that the image of his faithless one is eternally before him. Nothing can make it disappear, a mind is racked by love, jealousy, and hate. Suddenly the door opens and a man in a Vincent springs to his feet in a fury. It is Pierre Buret, the man who years before had robbed him of his happiness. Then his delusion vanishes. It is a deed, Pierre, but his son, who knows of his father's fault, but who loves M. and desires to marry her. Vincent w

The education Street drew to regard nounced and put the sta is clev work, vulgar and rel firm nices tive be whi But w the or accu- gent u as the high r compos that t school and spu "W duced on Mo- The play i deat, through was lo making plot o An in- siatue rest o neigh of Co- secon the st- prison- Clau- and be- betrot to ret out of it app- comm- Count- Count- sive fo perha they witne grow- thm o- fine- Jac- betro here- crim- nation him g- renou- refus- of pu his w about a gro- whic as an the G- Jacq- sacr- Cou- The- ation- mits cant- they- the- hear- Cou- is li- It of th- two- sequ- char- his- logu- wou- to be- T- hio- a r- stric- "sec- Coc- with- tens- the- usu- and- as t- the-



## Philadelphia Theatricals.

The event of the week has been the production of "H. M. S. Pinafore," at the Broad Street Theatre, on Monday evening. It drew together a crowded house and may be regarded as, in most particulars, a pronounced success. It is one of the brightest and purest and best works of its class that the stage of to-day has seen. The libretto is clever and witty, as is all of Gilbert's work, and quite free from any suspicion of vulgarity, and the music, while full of life and rollicking fun, is real music, strong and firm in its phrasing and finished with the nicest skill. The opera is bristling with attractive songs and choruses, some of which will be whistled on the streets before many days. But what especially distinguishes it from the ordinary burlesques to which we are accustomed is its consistent and intelligent musical construction, which marks it as the work of one who deserves the high rank he holds among the English composers of to-day, and which also shows that the greater earnestness of the English school is not incompatible with a lightness and sparkle worthy of the French.

## AT THE CHESNUT.

"Within an Inch of His Life" was produced before a house crowded to overflowing on Monday evening.

There is ample material for a really strong play in this story of Julie Gaborian. Indeed, the material is so abundant that throughout the first performances the wonder was how it could have been handled without making a much more effective play. The plot of the present version is as follows: An incendiary fire and the attempted assassination of Count Claudius lead to the arrest of Jacques de Boisecran, the Count's neighbor, as the assassin, upon the accusation of Cecolen, the idiot of Sauveterre. In the second act the audience begins to think from the statement of Jacques to his counsel in prison that the real criminal was the Countess Claudius, with whom Jacques had a liaison, and who on that night had been informed of his betrothal to Diane de Chaudore, but hoped to retain her lover by getting her husband out of the way. Not until the sixth act does it appear that the double crime was really committed by Cecolen, out of hatred for the Count, who had used him ill, and love for the Countess, whom he had heard express a desire for her husband's death. There are two, perhaps three, strong scenes in the play, but they do not come on until the audience has witnessed two acts and nearly a third, and grown weary of waiting for something more than mere dialogue. Then there is a really fine in passage which the Countess meets Jacques, who, through the strategy of his betrothed, has a few hours of liberty, and, in her own salon, each accuses the other of the crime. The Countess declares her determination to save her own reputation and let him go to the gallows, unless he consents to renounce his betrothed and fly with her. He refuses. The husband, arisen from his bed of pain, overhearing this passage, discovers his wife's guilt and his own dishonor, and is about to shoot Jacques, but concludes to take a greater revenge in supplying the testimony which will secure his disgrace and conviction as an assassin.

The Count having perjured himself to secure Jacques' conviction, the fiancée offers to sacrifice herself by entering a convent if the Countess will induce her husband to recant. The Countess at first gloats over the humiliation of her rival, but finally relents and admits a priest, who receives her husband's recantation. In the last act, or tableaux, as they choose to call it, music and wine seduce the idiot into a confession which is overheard by all the parties concerned; the Count's retraction is received and Jacques is liberated to wed Diane.

It will be seen from this that the strength of the play lies more in the force of one or two of its scenes than in the continuity or sequence of the plot or development of the character. As a play "Within an Inch of His Life" is turgid and involved. The dialogue is much too verbose and condensation would improve it at many points. It need to be revised throughout.

The acting was altogether good. Mr. William E. Sheridan, though finding in Jacques a role giving his strong powers rather restricted sway, nevertheless made much of the scene speeches. Charley Stanley as the idiot Cecolen did admirably, presenting the part with a realistic force almost horrid with intensity. Lily Glover was overweighed with the role of the Countess, but displayed her usual intelligence, and rather more fire than usual. Miss Ida Jeffreys played Diane neatly and acceptably. George Holland was good as the Count, and Ernest Bartram as Antoine, the servant, did a good bit of character play. The other parts were well rendered out. The mounting was generally good and appropriate. We do not regard it as a success.

Little Henderson occupied a box on night to witness the Chesnut version. It was an infringement on her piece standard.

## THE ARCH.

ek presents McKee Rankin and Kitty and, in their ever popular "Danites," which, while it cannot be said to be an acquaintance, is, judge from any of view, an extraordinarily popular. The wealth of romance that permeates this drama, the striking vigor and life of the characters and the strength

and power of the scenes, go far to make up the best purely American drama now before the public. The acting of Mr. and Mrs. Rankin is as good as ever. Louis Aldrich makes of the Parson a positive creation. Charley Parsloe is of course well suited with the role of the Chinaman, and Lee Harris as Limber Jim is the best who has yet been seen in the part. Bessie Hunter is rather colorless as the Widow, but the other parts are well done. The "Danites" is well mounted.

## Variety.

## TONY PASTOR'S.

The best bill of the season is being presented at Tony Pastor's this week. We doubt if there has been given in this city in many years a programme comprising so much attractive variety. The stars this week are all good and of the first order, and two of them would be attraction enough for a variety entertainment. Besides Tony Pastor there is Cool Burgess, the genial Prince of Colored Comedians; Watson and Ellis, the best team of German specialty performers now before the public. John Sheridan and Alicia Jourdan are both admirable performers. They have been filling an extraordinarily long season in the city, playing at the Comique, Windsor, and now at Tony Pastor's. Since the departure of Ella Wesner to Europe, Alicia Jourdan is alone in her personation line of business. Sheridan is also a very clever performer. Besides these there is Georgina Smithson, always welcome to this house, Haley and West the dancers, Allie Smith and the Herbert Brothers, Jennie Satterlee, and the ever welcome Frank Girard. Tony's bill this week is a fine one. It should draw packed houses.

## HARRY MINER'S.

The programme at Harry Miner's this week embraces first the name of A. H. Sheldon, one of the most gifted of comedians, who unites in himself a list of excellence that offers no room for competition, his abilities covering the wide scope of all branches of the profession, from actor, author, comedian, mimic, pantomimist, vocalist and dancer, to that amusement director. He has assumed the reins as stage manager. The following well-known artists will constitute the company this week. Miss Louise Montague, a charming vocalist and pretty woman. Frank Bennet and Miss Georgie Kane in their musical sketches. Harry and John Keruall, the famous North of Ireland specialists. Curry and Hall, perhaps the best sensational Horizontal Bar performers in the country; the popular French Twin Sisters, Minnie and Lena, two of the most artistic performers in the country. Johnson and Brune remain for their third week. Billy Carter, the Great Banjo Soloist will reappear in new songs, etc., Andy and Carrie Cahill, the refined musical soloists will appear for the first time at this theatre. Turner and Geyer and Perry Brothers will also remain and contribute their quota to the evening's amusement.

Next Monday night the 13th inst., Pat. Rooney has been engaged to appear at this theatre.

## THE VOLKS GARDEN.

This week the following array of talent appear in their great specialties, and the programme will stand the test of comparison with the very best in the city. Their names and novelty acts speak for themselves. There is to be chronicled the first appearance at this house of Pell and Lewis, Ethiopian comedians, song and dance artists and Imperial H. K.'s, who present their own original sketches. First appearance of the charming Millie Roselyn, the accomplished serio-comic vocalist. First appearance of the great novelty artist, Chas. Perlman, the only armless song and dance artist in the world, who will who will introduce his new and original song entitled "That Girl with the Golden Hair." First appearance of Miss Kittie Sharpe, song and dance artist, after a successful tour of two years around the world. The first appearance of Howard and Alton, sketch artists, vocalists and dancers, justly styled the expounders of genteel comedy. Ed. Howard, character and motto vocalist. The peerless Alton, serio-comic belle and premier male assoluta. First appearance of the German duo par excellence, John B. Willis and May Adams, in their original Teutonic specialty, "Conglomeration," introducing songs, dances, changes, and comedy "business." First appearance of the premier character artists, Joe Redmond and Ada Clifton, in their original character act, introducing—Marriage Bells; 2. The Man of Education; 3. Conglomeration; 4. The Laughing Couple. First appearance of Mlle. Violetta and Holland Bros., comic hat spinners, horizontal bar performers and double trapeze artists. First appearance of Andy Gaffney, cannon-ball juggler and athlete. Re-engagement for one week more of the great comiques, clown and Pantaloon, Charles Yale and W. C. Cameron, who will appear in their great specialty pantomime, entitled "The Comanches; or, Life on the Border," and Mr. Sam. Norman, the versatile comedian and character artist, who adds them.

This entertainment closes with Chas. Yale's great Indian Pantomime, entitled, "The Comanches, or, Life on the Borders," which is filled with stirring incidents, beautiful and life-like living tableaux.

The attendance at Manager Giesberg's Theatre has been, as it deserved to be, very good, indeed.

## THE LONDON.

During the past week hundreds have crowded to the London to enjoy the full and good bill offered, and have testified their appreciation of the efforts of the management in their behalf, by hearty and constant applause. A notable feature in the entertainment at the London is its respectability and high class. Nothing is seen or heard during the development of the long bill which could shock the most fastidious taste or the most sensitive ear; and the talent engaged is so carefully and judiciously selected as to afford nothing but undisturbed amusement and thorough entertainment.

The bill this week is a very good one, Manager Donaldson presenting as his attractions the following:

Messrs. Delechanty and Hengler, who have earned such a wide popularity with amusement seekers wherever they have appeared. They now present their attractive sketch "Pink and White Roses," which affords them opportunities of verifying their reputation as specialty stars of supreme excellence. Engagement of the refined and accomplished serio-comic vocalist in her bouquet of popular songs, Minnie Lee. First appearance of the monarchs, Wingfield and Gregory, in astounding feats of strength. First appearance of Morgan and McAvoy, in their great Irish sketch entitled, "New Year's Eve." Harry Budworth, laughing son of Momus. Re-engagement of the queen of song Miss Clara Moore. Second week of the Original—in their songs, dances, sketches, etc., Parker Sisters, George and Lizzie, Miss Fanny Prestige, the favorite soubrette. Harry Glifford, the versatile comedian, and the ever reliable Mr. J. O. Hall. The performance each evening, concludes with the nightly sensational drama, in one act written expressly for Harry Budworth, "Eph or a Negro in Ireland," Harry Budworth as Eph, the faithful cook of the good ship Sea-drift, supported by a full and powerful company. Attendance good.

## Variety Notes.

Georgina Smithson has been ill, but is playing at Tony Pastor's this week.

Dick Parker, formerly stage manager at Harry Miner's, has been presented with a purse containing \$150 on his benefit at the St. Louis Theatre Comique.

George H. Coe and Luke Schoolcraft have a new play, "A German Abroad," which they have tried successfully in New Orleans.

Edward Kendall has gone to San Francisco.

## "Almost a Life," in Philadelphia.

(From the Times.)

Among the large audience that witnessed the first production of Martha Lafitte Johnson's new play, "Within an Inch of His Life," at the Chestnut Street Theatre, last week, were two New York people that had come over from Gotham especially to see the piece. They watched it closely, now and again added to each other in mutual recognition of some particular point, and kept their seats until the curtain fell, and then they passed out of the theatre and said never a word. Mrs. Ettie Henderson, wife of W. H. Henderson, manager of the Standard Theatre, and Mr. Wilson, a New York attorney, were the two interested spectators, and their errand was to see whether the new play was an infringement on a play called "Almost a Life," of which Mrs. Henderson is the author. Last October the "Standard" Theatre in New York was opened by W. H. Henderson with his wife's play, an adaptation of Emile Gaborian's novel, Maud Granger filling the principal part. The piece at once achieved success and Manager Gemmill desiring to produce it here made an offer to Mrs. Henderson which was refused. Mrs. Henderson desired to play the piece with the Standard Theatre Company, including Maud Granger, and on this point all negotiations halted and Mr. Gemmill obtained from another source and adaptation of the same story and produced it last night. After Mrs. Henderson had seen the piece she was seen at the Girard House in company with her lawyer, and was asked what she proposed to do. "Well," she replied, wearily, "I don't know. In fact I haven't made up my mind. If I had found that the Chestnut Street Theatre piece was an infringement upon mine—and I do not say I haven't found it so—I should have taken out an injunction."

"I don't mind saying," spoke up Mr. Wilson, "that I do not think there is any comparison in point of merit between the two pieces. We have not, as Mrs. Henderson says, decided what we will do, nor can we until we have a consultation with our lawyer here, Mr. Heverin. That will be had to-morrow, I return to New York in the morning to consult Mr. Henderson, Mrs. Henderson remains here, but there will probably be nothing done for a day or two."

"You see," broke in the little lady, "this play, or that two plays, are but an adaptation of a novel from which and out of which any one has the right to make a drama. But the point is, whether any one may make a play based on the story itself, which follows closely the work I have done before. Besides that, the law of Pennsylvania differs from that in New York, and, having crossed the State line, I find myself suddenly deprived of certain rights I have at home. Being a married woman, my husband has to join with me in the suit."

The Walnut Street Theatre has underlined for early production Mrs. Henderson's play.

## The Babe Unborn.

TO THE EDITOR OF THE MIRROR:

DEAR SIR: Mr. Bartley Campbell has lately attempted to give what he probably considers publicity to certain of his opinions on dramatic literature. So long as he kept the expression of his grievances as a dramatic author hidden from the world in the columns of a paper called, we believe, the Dramatic News or Journal or Gazette, or something of the sort, we made no reply. We held sacred the seal of privacy. But we have since heard that Mr. Campbell has repeated his remarks to several persons, namely, three, which we hold to indicate, by contrast with his previous action, a desire to reach the public at large; and in carrying out this intention, it gives us great pleasure to offer our assistance to the author of "Fate" and "Peril."

Mr. Campbell, it appears, wants "An International Law." What alterations he would have made in our existing extradition treaties he does not specify. But we gather from his observations—which lack coherency and continuity to a certain degree—that Mr. Campbell has a grudge against a number of French dramatic writers—Messrs. Sardou, Augier, and others; and we infer, in a general way, that he wants them brought to this country and lynched.

These gentlemen have, according to Mr. Campbell, done various injuries to the American Drama: Their existence and their contumacious persistence in writing plays that are merely good without being American, seem to be the most important of these injuries. And against outrages of this sort Mr. Campbell asks protection for the American Drama.

But here we beg leave to take issue with him. We would remind our distinguished countryman of the fact that, while the common law of the United States, of England, and indeed of all civilized nations guarantees all necessary and proper protection to law-abiding members of society, including even minors and persons of weak mind, yet it is generally held advisable for a citizen to be at least born before entering upon the duties and privileges of citizenship.

"The rights of the chicken in the egg we would further point out to Mr. Campbell, have been habitually and constantly disregarded with entire impunity, and without a single voice of dissent or protest, by every generation of egg-eaters since the world began. Mr. Campbell has, or expects to have, a very little bantam whose fragility calls for humanitarian protection, the least he can do is to perform the process of incubation. Let him produce his chicken, and it shall be protected.

It is true, Mr. Campbell makes a very mild attempt to prove that the alleged American Drama does really exist. But it is a very mild attempt. He cites the "Shaugraun," the author whereof has, in his time, been born pretty much all over the world, to suit the exigencies of the copyright laws. You cannot justly claim as an American citizen a man who would, at five minutes' notice, swear that he first saw daylight in the Malay Archipelago, if it were necessary to enjoin the production of a piece stolen from some other piece which he himself had previously stolen. Nor should "The Banker's Daughter" be set down as a full-blooded American play. It is of French extraction on the Cazaun side, and at best but a sort of literary quadroom. Nor ought Mr. Campbell to refer to the sad fact that his own drama, "Fate," once "crossed the Atlantic and received over 200 representations in Great Britain." In making this cruel assertion, Mr. Campbell sedulously conceals from his hearers the whole of the bitter truth. He struck Great Britain during a period of severe moral and financial depression, when the country was exhausted by the steadily increasing pressure of the hard times, and he further seduced them by the charms of the gratuitous chronicle. Having taken this mean advantage of a great nation's intellectual prostration, Mr. Campbell should not be so ungenerous as to reveal to the whole world the momentary weakness of that afflicted people.

Speaking seriously, the "American Dramatists" are doing an unwise and unprofitable thing in making these unceasing complaints of prejudice and unfair treatment. Mr. Bartley Campbell and his colleagues want to write plays and have them produced, partly perhaps, as they assert, for the love of art; principally, no doubt, in order to make money and fame out of them; These plays the average manager refuses to produce. He probably does not think that there is any money or fame to be made out of them. And so the dramatic author appeals plaintively to the press and the politicians.

This kind of thing strikes us as sheer nonsense which ought to meet with no further encouragement. If a down-town merchant gets his goods by direct consignment, does the broker who is thus left unemployed look to Congress for relief? If the American people refuse to drink American wine, do the manufacturers of that crude article ask for a law discriminating in favor of intoxication from the native grape? Have American novelists yet asked for protection against publishers who prefer to issue English reprints rather than home products?

Nobody is trying to crush the invisible American drama. If a native playwright can get a good play produced, the public will go to see it. The public does not care a fig for the nationality of the play. Moreover they are simply bored when the drama-

tist who cannot get his play produced comes forward to tell them all about his miseries and his failures. These things are his business only. His successes alone concern the public.

There may be a slight popular prejudice against American dramatic work, caused by the production of poor native plays. That, however, is all. It would be folly to assert that we have not in this country men of sufficient literary ability and stage experience to write plays, if they devote themselves conscientiously to the work.

Play-writing is a difficult but not an impossible art to properly qualified students. But a properly qualified student in any line of study is scarcely the kind of man who sits down before the first serious obstacle, and raises up a pathetically infantine howl for "Protection!"

## "Les Fourchambault."

The Lingards produce "Les Fourchambault," at the Broadway Theatre next Monday. The cast of the piece will be in full as follows:

Mme. Fourchambault.....Miss L. LeClair  
Blanche Fourchambault, Miss Dickey Lingard  
Marie Letellier, Miss Alice Dunning Lingard  
Mme. Bernard.....Mrs. J. L. Cathcart  
M. Fourchambault, Mr. William H. Lingard  
Leonard Fourchambault.....Mr. O. H. Barr  
M. Bernard.....Mr. Joseph Wheeler  
Baron Bouloir.....Mr. W. Crompton  
Jean.....Mr. J. Davenport  
Jacques.....Mr. Lyon

The adaptation is by D. Dalziel. The plot of the play is as follows:

M. Bernard is the illegitimate son of M. Fourchambault, his mother having been betrayed under promise of marriage, which promise Fourchambault was led to break by the machinations of his father, who, by base means, convinced him of the lady's falsity. At the commencement of the play, Madame Bernard and her son have won for themselves wealth and social position, while Fourchambault, who has married another lady and by her become the father of a family, is on the eve of bankruptcy. Despite the ruin this man has brought upon her, Madame Bernard commands her son to assist him. He generously does so, and by him the house of Fourchambault is saved. There is a young, unprotected girl, Marie Letellier, who has been visiting the Fourchambaults. Her reputation is at length compromised by a harmless flirtation with M. Fourchambault's son, Leopold, who, of course, is Bernard's half-brother. In a powerful scene between the two young men Bernard demands that Leopold shall make to Marie the only reparation in his power—an offer of marriage. This Leopold refuses to do until Bernard tells him that they are brothers, when he consents. Marie receives his proposal joyously, as it clears her good name which has been so cruelly slandered, but at once rejects it. Through the efforts of Leopold, Bernard is then made to see that Marie loves him, and is led to speak for himself, the curtain finally descending upon their betrothal.

The full cast of the "Crickent on the Hearth," at the Park Theatre, will be as follows:

Caleb Plummer.....John E. Owens  
John Perrybingle.....C. W. Coudock  
Edward Plummer.....H. S. Duffield  
Mr. Tackleton.....J. C. Padgett  
Dot.....Minnie Palmer  
Bertha.....Sarah Stevens  
Tilly Slowboy.....Ada Gilman  
Mrs. Fielding.....Mrs. J. W. Brantone  
May Fielding.....Josephine Baker  
Sarah Stevens was in the original cast at the Winter Garden.

Negotiations are pending for the engagement of Miss Fanny Davenport at the Standard in the Spring.

Mande Harrison has been quite ill. Lizzie McCall understood her part of Mrs. Brown, but was not called upon to state it.

Eva Mills, a Washington lady well-known in social circles, has been engaged to sing in the H. M. S. Pinafore at the Standard.

We present in this week's MIRROR a picture of Miss Annie Louise Cary. As a contralto Miss Cary has no peer on the American lyric stage.

Gilbert's "Engaged" will be played at the Park February 17, with Mrs. Agnes Booth in the chief role. Amice's engagement at the theatre is for seven weeks.

Mr. Herman Linde gives a second recital of "Macbeth," at Steinway Hall on Saturday evening. He has made a great success with the best class of amusement seekers.

The report has been spread, that a portion of the salaries due the John A. Stevens Co., were not paid them. This is erroneous and is calculated, if not corrected, to do Mr. Stevens a great injustice.

A very remarkable and exceedingly interesting recital from memory, of "Macbeth," was given at Steinway Hall, by Mr. Herman Linde, last evening. Mr. Linde succeeded in chaining the interest of his audience and delivered all the parts of the tragedy with great force and intelligence.

Mrs. Edwin Adams informs us that it appears that Mr. J. W. Albangh has been granted the right of performing "Enoch Arden" in Baltimore and Albany only, and he pays a royalty for every performance. Mrs. Adams presented Mr. Albangh with the costumes worn by Edwin Adams while acting that character.







**The Tracy Titus Troupe.**

Our Chicago correspondent writing from that city on Tuesday, says:

The Tracy Titus Troupe came to grief at McVicker's Theatre on Saturday last. It appears that on Thursday last Titus promised Catherine Lewis the back pay—\$500—due her for services rendered, together with \$150 for the past week's salary. About half past three in the afternoon he sent in the following letter, which we have before us:

SHERMAN HOUSE,

Chicago, January 2, 1879.

CATHERINE LEWIS—Dear Madame:—The principal members of the company met to-day and after consideration came to the conclusion that it would not be advisable under the present circumstances, to continue the season after Saturday evening which only leaves me four performances to pay expenses here and land my company in New York this short notice will prevent the of any salaries until I have received money enough to guarantee the payment of all the board and railroad tickets for the company. This is satisfactory to all the other members and I hope that you will kindly consider the situation and assist all the company in carrying out this desire.

Had the season continued I could have kept my promises to you, but now, in justice to all, it is impossible. If you will favor the company the receipts may reach an amount that would make it an object for you. If you decline, the opera will be done and all chances of success taken. Respectfully,

TRACY TITUS.

Miss Lewis sent him a note in reply saying that she, unless she had the \$500, would not go on. Tracy Titus did not respond, so at 8 o'clock she went to the box office of the theatre, and there found Titus, John R. Rogers and Mr. McVicker. She reiterated her demand for payment, but did not get the money. That night Laura Clancy played her part in "The Bells of Corneville."

Miss Lewis left for this city on Friday evening at 8 o'clock, Titus owing her back pay, \$575. The troupe was to sing at Milwaukee, Monday, Tuesday and Wednesday. Miss Lewis's experience with American managers has not been very favorable. She has the note of E. F. Rice of the Evangeline Co., and has never been able to collect it.

Laura Joyce, who is with the Titus Co., received a letter from Stetson, Boston Globe, to come on immediately, but she told me she would go to Ford's Theatre, Baltimore, where she had an engagement.

**Our Managers.**

HENRY E. ABBEY.

A few years ago (about seven) there lived in Akron, Ohio, a young man remarkable for his ability, gentlemanly bearing, and strictly honorable dealing. He was at that time the proprietor of the largest and most important watch and jewelry establishment in that section of country, but his desires reached out toward theatricals. His business was prosperous, his surroundings elegant, his home one of affluence, his friends the best, and his associations all that could be desired, but still he longed for more important ventures; other work to conquer. This man was Henry E. Abbey, the present manager of the Park Theatre, this city. He first engaged in some grand enterprise with John Elster of Cleveland, which, under Mr. Abbey's management, proved very successful, but his first venture of any importance was an extended tour with Lotta. This was about four years ago, and was everywhere a acknowledged the most successful of any similar starring tours. He played in many interior cities in Ohio and Indiana to \$1,000 and \$1,200 per night; a great deal of money was made for both, besides being an example to many of the strong stars, who had up to this time never tried this style of doing business. Many of them doing this, but Abbey and Lotta got the cream. It was a revelation to the country cities, and the business was enormous; since that time nearly every important star has tried it with varying success, according to the management. Mr. Abbey's next step was to properly produce Lotta in New York, a city where she had never been strong. By a series of fine figuring (assisted by C. R. Gardiner) he secured the Park Theatre, and announced his star in the most vigorous though proper manner, but it was no use; New York was not ready for her, and she failed, but Mr. Abbey was not discouraged. He made a determination to become a New York manager; he sold out his splendid business in Akron and settled in New York; he took the Park Theatre by the year and commenced active operations, and is to-day, beyond question, the most important manager of any star theatre in this country. His first full season opened with Mr. Sothern, and proved a brilliant engagement, with most satisfactory pecuniary results. Robson and Crane in "Our Boarding House," John T. Raymond, and other strong attractions followed, and with two or three fine productions by fine selected stock established the house as the comedy theatre of New York. The great judgment in the selection of pieces, the attention to details, and the manner of presenting pieces to the public, proved that H. E. Abbey was "the right man in the right place." The present season has only confirmed the dictum. The engagements of Lotta, Robson and Crane, and the Elster company already had an equal on this continent. A season of crowded houses from the first been the rule until it has become a well understood thing.

The engagement of Mr. John E. Owens, the Oates troupe, and others will be no exception to the established custom of "standing room only." The unparalleled success of Mr. Abbey as a metropolitan manager can be safely attributed to his liberality, careful judgment, quick discernment, and active industry. Nothing escapes him. He goes to Boston or Chicago to see anything new. He has plays read to him by the score. He hears everybody's ideas, and then adopts his own. Burning up the red tape, he mixes freely with the world. Every day he is at the offices of the principal agents chatting with the stars and managers there assembled, freely giving his own views, and receiving theirs. He was an applicant for the lease of the Globe Theatre, Boston, but as he could not get it on his own terms, he refused it on any others. His Park Theatre Co. is out under the management of T. B. McDonough. It need hardly be said it is doing well. Lotta is also directed by Mr. Abbey, with Mr. Schofield acting manager. She opened with Dore Bidwell in New Orleans, a week ago Monday, to \$1,400 houses. Her business has been enormous everywhere. Mr. Abbey is making money very fast on every hand, much to the delight of every respectable member of the dramatic profession and the newspaper fraternity.

**A Ray of Sunshine.**

It is a very pleasant thing for those who are interested in the stage and in the future of the drama in this country, to see the attention now and then paid to theatrical topics by some of the most gigantic intellects of this century. The gigantic intellect is not always familiar with the stage, indeed it frequently has not mastered the alphabet of the theatre, and only turns to the drama in the spare moments wrested from its mighty labors in other directions; but this ignorance, so far from restraining the gigantic intellect from critical disquisition, seems almost to be the reason of its cursory examination of play and players and playgoers and playmakers. The gigantic intellect which thus turns aside for a moment to waste its strength on the stage is sometimes a gigantic literary intellect. The dramatic criticisms of the Nation and of the Atlantic Monthly are favorable specimens of this cheerful compound of the cock-sure and the happy-go-lucky, but more often is it a gigantic clerical intellect, and of this latter class the most shining examples are Mr. Beecher and Mr. Talmage. But the latest specimen of a gigantic intellect led astray by the ignis fatuus of ignorance into dramatic quagmires is a journalistic gigantic intellect.

The New York Sun is edited by Mr. C. A. Dana, who is a learned man, the editor of the Household Book of Poetry, and the half editor of the American Cyclopaedia. In the Sun of last Sunday appeared an article on the "Construction of Plays" which could have emanated from none other than a gigantic intellect—and whose should it be but Mr. C. A. Dana's. There was a happy disregard of fact which might to some superficial readers suggest the workings of another mind. But, no; the essay is obviously the work of Mr. C. A. Dana. If any further proof be needed, it is only necessary to point out that the article contains several allusions to works in the French language, a tongue with which the gigantic intellect of Mr. C. A. Dana is of course perfectly familiar.

And we grieve to have to say it, but it must be said in writing this essay the gigantic intellect seems to have lost its grip. The drama evidently is not its best hold.

The essay contains a great many statements, one or two of which are accurate. The misstatements are fairly beyond number. A few of them deserve to be set forth as warnings to other gigantic intellects which may be in danger of yielding to the insidious temptation to talk and write copiously on subjects of which they are profoundly ignorant.

Sheridan's "School for Scandal" was not actable when it was put into the hands of the manager of the Drury Lane Theatre. The success it achieved was largely due to the gags of the actors and the suggestive witticisms of the gallants who used to drop in at rehearsals.

So the best-remembered in our language is the result of the chance collaboration of a stock company and a few hangers-on of the stage. Let Mr. Dana read Moore's Life of Sheridan, and see the slow accretion by which the dramatist built up the "School for Scandal," and then if his gigantic intellect will remember that Sheridan was the manager of the theatre where his play was first brought out, he will see that "gag" and "suggestive witticisms" had little to do with its success.

The "Don Cesar de Bazan" of to-day is very different from the original "Ray Blas" by Victor Hugo.

And it differs as "The Banker's Daughter" differs from the original "Othello." Surely the gigantic intellect ought to know that in Hugo's "Ray Blas" Lemaire played the Nero—and right royally did he do it. But he also took a fancy to one of the minor characters, Don Cesar de Bazan, which Denney therefore set for him in a wholly new play, familiar to all of us.

"The Lady of Lyons" is indebted to Bulwer for nothing but the language. The story is from the French play, "The Bellows Mender," and the arrangement of the scenery, the cutting of the speeches, the entries and exits—in fact all the details that go to make the practical portion of the piece—are the work of the able Macready.

There is no French play the "Bellows Mender." Lord Lytton took the germ of the idea of his play from a slight and short

French story of that name. And he wrote his play himself; Macready only advised him. Mr. Dana will do well to turn to Macready's diary.

Tom Taylor has been more successful in preserving intact as he wrote it his "Ticket-of-Leave Man"—if it can be called his; for it is an actual translation of "Leonard," a French play by M. Nus. There is no alteration in the plot.

If Mr. Dana will read "Leonard," by MM. Nus and Bricebarre, and then read the "Ticket-of-Leave Man," his gigantic intellect will surely be surprised to see how little Mr. Taylor owes to the French authors.

It would be no easy thing to say how much the Union Square Theatre has been indebted to Mr. Cazauran's skillful pen in the adaptation of the many French plays produced there during the past two years so as to make them acceptable to an American audience, in the original production of "The Two Orphans," etc., etc.

Is Mr. Dana unaware that Act "Two Orphans" was adapted to the American stage by Mr. Hart Jackson? The wily and erudite M. Cazauran had nothing whatever to do with it.

"Miss Multon" is another example of important changes made in a play after its acceptance by the manager. It is from the French—not from the novel, "East Lynne," as generally supposed. The story is older than that English novel. "Miss Multon," as it came to the hands of Shook & Palmer, at the Union Square Theatre, was a published French play. It was interesting, but it failed to answer two questions which it would naturally suggest to the audience—"Where did Miss Multon come from?" and "Whither did Miss Multon go?" Mr. Cazauran took the book, added an act at the beginning and another at the end, and thereby answered these questions and made a complete and symmetrical story.

Here is a nest of mistakes. Surely Mr. Dana cannot mean us to accept this as his best work? "Miss Multon" is from East Lynne, and in this way: A French actress who had read the novel told the plot to M. Belot, and he called in M. Nus, and they two wrote "Miss Multon" in three days. It was a great success, and the authors published it. Then, years afterward, it was revived at another and larger theatre, and the French authors—not the wily and erudite M. Cazauran—added an opening and a closing act. This new MS. was sold to the Union Square Theatre, and M. Cazauran was hired to translate it; he contributed no original matter to it whatever.

Can it be that the wily and erudite M. Cazauran has captivated the gigantic intellect of Mr. C. A. Dana by some subtle flattery of the editor's French accent?

Or perhaps, while the gigantic intellect slept, did the wily and erudite M. Cazauran prepare this essay himself and by stealth procure its insertion in the Sun?

At any rate we may ask, oh, gigantic intellect, what are you giving us?

**The Fifth Avenue Theatre.**

The Fiske-Harkins imbroglio ended on Monday evening, on the closing of the Fifth Avenue Theatre. The musicians and stagehands refused to render further services unless their salaries were guaranteed. Judge Bedford, the receiver, had no money to pay salaries with, and that practically ended the Fiske-Harkins reign. The theatre has been closed since. As we go to press the air is filled with rumors concerning the future management. Among other names that of Mr. Harkins is spoken of; but this is only a rumor and we give it for what it is worth.

**Ingomar Fleming, the Barbarian.**

W. J. Fleming, the irrepressible manager and actor, played his part of the Barbarian so well on Saturday evening, that he undertook to strike Miss Georgie Sheridan on the face. It appears that the young lady, who is a friend of Miss Florence Ellis, was speaking to her when the Barbarian, taking exception to the lady's presence, and believing she was conspiring with Miss Ellis, who had previously refused to perform her role as Parthenia, unless she received her salary, ordered her to leave the theatre. She was about to do so, when the aforesaid irrepressible barbarian slapped her face. Messrs. Edmunds and Coleman, having witnessed the performance which was not on the bills, defended the lady with results unsatisfactory to Fleming.

**Rowe, the Confuser.**

George Fawcett Rowe is going to sue the management of Niblo's Garden for not producing "Little Em'ly" at Niblo's during his engagement there. He says he was to open in that play on a certainty, and "New York and London," which was produced instead, was a most surprising uncertainty.

Mr. George Fawcett Rowe is the great American confuser. He tackled the "Hero of the Hour" at Booth's Theatre several years ago, and confused the actors, the management, and the public. Then he came out at the Park Theatre with "Brass," and the way in which he confused things there from first to last has never been forgotten. To add to the confusion at that time, he ran "Brass" a hundred nights. Since then he confused "The Exiles" at the Broadway Theatre, and his latest work as confuser was at Niblo's Garden when "New York and London" was produced; the play-bills said, by Paul Merz and George Fawcett Rowe. This was a little bit of sarcasm on the part of the play bill.

When "Brass" had got through its career

of confusion on this side of the water, Mr. Rowe took it to England. But that's where the great author made a mistake. The placid Briton can't stand being ruffled, and "Brass" ruffled him all to nothing. Mr. Rowe returned to New York, this time himself confused, as it were. He made up his mind to outdo himself, and confusion worse confounded broke out at Booth's Theatre in a play called "Fifth Avenue." We won't dwell on the promiscuous circus that was started by the choosing of the name of one theatre as the title of a play at another, and we might as well drop the curtain on that wonderful dramatic paradise where Rignold, Johnny Wild, Dutch comedians, pretty women, and women who were pretty with a mental reservation, were playfully peppered all over the stage—it is sufficient for our purpose to know that the Rowe trademark hung out in glowing colors for a limited number of nights until the Broadway Theatre caught the infection, and "The Exiles," from the French and elsewhere, was evolved from Rowe's truest inwardness, and so confused young Duff that he couldn't pay salaries. But it is his latest freak to which we would call attention and from which we would draw a lesson.

"New York and London at Niblo's"—which was New York? Which was London?

And if not, why?

George Fawcett Rowe has gone to court to get damages from Starin for making him play in the new piece when he expected to open as Micawber on a certainty of \$500 a week.

George Fawcett Rowe in the meshes of the law!

Confusion in the fangs of confusion!

How, oh, how will it end?

Why doesn't the New York World add this to its list of puzzling questions?

It would so confuse its readers, and make the great confuser happy!

**Western Criticism.**

The Chicago Tribune says of Mlle. Litta that she is "a blonde of statuesque form, with strongly marked but prepossessing countenance. Her roudades are executed with wonderful velocity, and those in staccato are wonderfully clear cut. Her trills, even in altissimo, are perfectly clear and balanced. Her voice is not only agile, but it is young, fresh, limpid, sympathetic, and remarkably even in its emission." So?

**J. M. Mortimer Insane.**

Mr. J. M. Mortimer, for some time proprietor of Mortimer's Varieties and the Grand Central Theatre in Philadelphia, was found soon after midnight Saturday morning wandering in Mulberry, near Broome street. He was in his slippers, and his face was upturned toward the storm. He asked the officer whether he knew where a house with two hundred and fifty rooms in it might be hired, and the officer quickly saw that he was insane. Mr. Mortimer had wandered from his residence in Bleecker street. In the Mulberry police station he told Capt. Brogan that he had lost much money, but he had many diamonds left. In his pocket-book were several paste-diamonds. Before Justice Otterbourg he repeated that he had lost thousands of dollars. The Justice sent for his wife, and she took him away.

Mr. Mortimer was so successful in Philadelphia that he was considered one of the rising managers in the variety business; but in 1877 he met with heavy losses, and one year ago he was declared a bankrupt. His wife is an actress and is known by the stage name of Ida Morris. She is now performing in a variety theatre in this city. Two months ago he began to show signs of insanity. He seemed to think that he was yet possessed of wealth, and was pursuing his profession. He wrote letters to actors promising them very large salaries, and professing to hire them for the season. He had written a number of these on Friday night, and taking them with him eluded the persons in the house with him and escaped to the street. He was not seen by them again until found in the police court.

**The Biblical Drama.**

At one of the Boston Theatres, has been produced a work entitled "Saul, or the Witch of Endor," which the management is pleased to term, "A great biblical drama." It has always been an open question with the censors of the drama as to the good taste of placing upon the stage representations of matters ecclesiastical or religious in their character, and with managers as to its advisability from a business point of view, since it is unquestionably true that there is a large theatre-going public whose feelings are outraged by the representation of religious ceremonies, the introduction of prayers or the presence upon the stage of the cross, which is the most sacred emblem of their faith.

That these things are done, and in some of the plays which have survived to us from past generations, like "Leah," "Fanchon," the "Pearl of Savoy," and even in some of Shakespeare's immortal works, is unquestionably true, but it is none the less true that it has always been offensive to many people in every audience which has ever witnessed those plays. It is entirely unnecessary and impossible, to say the least, to uselessly offend the prejudices or beliefs of religious people. What then shall be said of a strictly "biblical drama?"

Horace Wall as agent for E. A. Sothern and J. S. Clarke, has had papers served on Parker and Frank Hardenberg, restraining them from playing in "Engaged." Parker announces his intention of playing it nevertheless.

**STAGE SONNETS.**

Ada Dyas.

Surely 't were strange to find much fault with thee,  
Serene interpreter of many a mood,  
Yet I might say thy various talents brood,  
Instead of soaring like great angels free.

There lies a certain calm, that might not be  
To such Quakerish extent pursued  
In thy sweet manner, tame but never crude,  
And which thy friends with sad misgivings

Still thou art gently graceful and refined,  
Wearing thy costumes in delicious ways,  
And so comparisons I will not seek—  
Although Decree a trifle haunts my mind.

But I shall nothing add, except to praise,  
And simply ask the gods to give thee "chief!"  
—AD. REM.

**Professional Doings.**

Joaquin Miller is writing a play for Laura Don.

Oliver Doud Byron is playing a two weeks' engagement in Toronto.

J. C. Duff produces "H. M. S. Pinafore" at the Standard on the 20th.

Haverly has Booth's Theatre for six weeks, beginning January 27th.

J. S. Crossy has paid Brown Barnes the \$150 advanced by them to the French Opera Troupe.

J. M. Hill, manager of Denman Thompson, was in town on Saturday. He reports business large.

Mr. Sothern has so far recovered his health that his Spring engagement at Mr. Abbey's Park Theatre is likely to be fulfilled.

Eliza O'Connor is now leading lady at Heuck's Opera House, Cincinnati, the position formerly occupied by Miss Clara Cole.

Minnie Cummings says she was prostrated with pneumonia in consequence of an injunction. Now for an injunction on pneumonia.

Denman Thompson has been doing a great business in Boston at the Gaiety. He could stay longer did other engagements permit it.

Eben Plympton, Rose Osborne, Maud Granger, Virginia Buchanan, Charles Leclercq, and Constance Neville play in "Almost a Life" on the road.

Crane and Robson are playing the "Two Dromios" at Col. Sinn's, Brooklyn, this week. They have wisely made their rôles the feature of their repertoire this season.

Mr. Mackaye's play, "Thro' the Dark," is in preparation at Wallack's. Mr. Wallack is not to play in it. Messrs. Coghlan and Barron will both have strong parts.

The American drama booms along! Bartley Campbell has received an offer of \$3,000 from Katherine Rogers for a half interest in his play, "Fairfax," which is to be done at Wallack's.

John A. Stevens is in negotiation with Frank B. Murtha, to appear in "Unknown" at the Globe Theatre, for a season of four weeks, succeeding the engagement of the Foy Sisters.

At the Park Theatre "Robinson Crusoe" will be produced to-night (Thursday), with Maud Williams as Robinson, Ene Rosseau as Polly Perkins and Charley Drew as Jim Cox. The promise of business is good.

Fanny Davenport has nearly abandoned "Olivia." She is now playing Rosalind, Pique, Lady Teazle, etc., and is doing a good business in all the Western cities. She opens in the Academy of Music, New Orleans, January 20, for the week.

Crossy has opened the North Broad Street Theatre, Philadelphia, this week, with Geo. Fawcett Rowe in "Brass." He stays two weeks, playing in "Little Em'ly" next Monday. The house had been closed since the Tracy Titus party played there.

"Ours" will be revived at Wallack's next week, with Lester Wallack as Hugh Chalcote, Chas. Coghlan as Macallister, Stella Boniface as Blanche Haye, John Gilbert as John Sheldryn, Effie Gorman as Mary Netley, E. M. Holland as Sergeant Jones, and Chas. Rockwell as Periwinsky.

McKee Rankin and Kitty Blanchard, in "The Danites," at the Arch, Philadelphia, this week. They open at Booth's January 27, under the management of J. H. Haverly, and the piece will be presented there in a very elaborate manner. H. E. Hoyt, the scenic artist, has been engaged to prepare the sets.

"Our Oddities," a farcical play which might have been written by Stanley McKenna, if it hadn't been written years and years ago by R. Benedix, under the title of "Dr. Weape," is to be brought out by the Criterion Comedy Company at the Drawing Room Theatre in 24th street.

Yankee Locke, an old-time favorite, has engaged Marlton Downing to write him a play. Unlike many pieces written expressly for a star, nearly all the characters have good parts. Mr. Locke is greatly pleased with his purchase and intends to try it the latter part of this season, preparatory to making an extended starring tour during next season. The title, as yet, has not been made public.

The Alice Oates Opera Company has been playing "H. M. S. Pinafore" at Locke's Park Street Theatre, San Francisco, to very large business. Last Saturday night she closed a seventeen weeks' engagement, which has proved the greatest financial and artistic success of any similar organization ever on the Pacific Slope. The party are now on their way East, opening at Haverly's Theatre, Chicago, early in February.



## DRAMA IN THE STATES.

### DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

#### Massachusetts.

##### BOSTON.

On Monday Col. Mapleson's Opera Company began an engagement at the Boston Theatre, which has proved artistically, without doubt, the most successful ever given in this city. Col. Mapleson labored under a great disadvantage in that Minnie Hauk, who was announced to sing in Carmen on the opening night, was unwell, and that opera was necessarily withdrawn, and B. Trovatore substituted. As a Boston audience is very cranky kind at all times, it is not strange that there was a rush for the box office, and a call for the refunding of ticket-money. Those who kept their tickets saw one of the finest performances of B. Trovatore that was ever given, although the role of Leonora was sustained by one of the second light of the company. Remembering the disappointment of Monday, the opera-going people hung back on Tuesday night, and only a fair audience was present. Those who came half expected to be disappointed, and they were most delightfully, in a different way. La Sonnambula was the opera, and Mme. Gerster fairly carried the house by storm. Wednesday night was another, and the house was small. A superb performance of the Marriage of Figaro was given, and next day people regretted that they were sulky. On Thursday there was a good house, the first of the week, and in Lucia Lammermoor, Mme. Gerster captured the heads and ears of everybody who heard her. Minnie Hauk recovered conveniently in season to sing on Friday, in Carmen, and there was a full house. Success is a moderate word to use in connection with the performance. The next day nothing could be heard but dissertations upon Gerster and Hauk, Campanini and Trappoli, Galazzi, Del Puente and Foli. Last evening I Fortin was sung with Gerster, Campanini, Galazzi, Foli, Pyatt and Grazzi in the cast, and among other bright things the Liberty duet Luoma in a troupe was sung as it has not been heard in this city for years. The house was full, and Mme. Gerster received an enthusiastic reception. The success of the season is now assured.

After remaining with closed and barred doors, and a generally sulky aspect for six months, the Globe Theatre, which was leased to John Lennon about a week ago, was opened last evening by Lennon's Evangelical Company, and a very fair performance was given. The cast included Miss Nellie Larkelle who, by the way, has improved considerably in her singing in half-a-year, as Gabriel, Miss Clara Fisher as Evangelina, and a very good band, and James S. Moffitt as the Lone Fisherman. The house was crowded—largely with old and young. Gus Williams was introduced in specialties, and he kept the house in good humor. The success of the first night augurs well for the future.

Denham Thompson is the most popular Yankee in Boston. He has done a fair business at the variety, and is to continue during the present week and the week following.

H. M. S. Pinafore and Trial by Jury are still the attraction at the Museum. Last night John Braham, the musical director of the house, had a benefit, and the house was crowded.

Kate Fisher and her black mare Bess (which is the actress) began last evening a short engagement at the Howard Athenaeum, in Mike Martin. Yankee Luck played Barnaby Rook. The latter opened the bill with the short farce, A Wife for Hire.

Mrs. Chas. Stoddard, better known to the profession as Susan Flood, has been dangerously ill for a short time. It is feared she will not survive the winter. Her disease is of the cancerous nature, and she has been a great sufferer. She was a favorite with the New York and Boston public when upon the stage. Her last appearance was in the Octoroon at the Globe Theatre, Boston, in the latter part of last season.

John Stetson has engaged the following persons to fill positions in the Globe Theatre. In the box office, Mr. Martin Drake and Mr. Louis A. Zwissler; machinist, John D. Sandy; gas engineer, William Dixon; scenic artist, David Richards; brother of Ulin C. Richards, of the Howard Athenaeum, and who painted the scenery used by Joseph Proctor, in the Witch of Endor; chief usher, Herbert B. McConnell; properties, William O'Brien; business agent, W. H. Whitcomb.

Saturday evening witnessed the last performance of Mr. Joseph Proctor's biblical drama, Saul, or the Witch of Endor, in Music Hall. It proved a failure. Mr. Proctor showed good judgment in choosing his support. Mr. J. J. Dillon's Jonathan, son of Saul, made the best piece of acting he has ever done in Boston. Mr. Hart Conway as Daniel, the Shepherd, was extremely good.

##### Indiana.

##### INDIANAPOLIS.

DICKSON'S GRAND OPERA HOUSE.—Sullivan's Troubadours opened a week's engagement 24th to a good first-night audience, presenting Patsy, preceded by Cup of Tea. The Tracy Titus English Opera Company will be heard January 9, three nights.

METROPOLITAN.—Next week special company.

##### PORT WAYNE.

OPERA HOUSE.—Robert McWade in Rip Van Winkle to good business. Minstrels come Jan. 1, and the Williamson combination follow in Struck Oil, their first appearance. Wagner, the happy, booked for Jan. 3, cancelled his date.

OLYMPIC.—Maniac Lover and Jibonnainay to large business the past week. Charles Q. Davis and Emma Verne, Howard Dorf and son. The Parker Sisters and Billy Remington.

THE AGNES WALLACE VILLI combination played 24th, 25th, and 26th to light houses. The Hess English Opera Company opened to-night for two nights, to a full house.

##### Minnesota.

##### ST. PAUL.

OPERA HOUSE.—Farnal's Opera Troupe 24th and 25th in Martha and B. Trovatore, and returned 27th and 28th. On the 27th selections were played from five operas, viz: B. Trovatore, La Traviata, Norma, Jewess, and Martha. Miss Bertie Davidson, daughter of John A. Davidson, manager of the Opera House, made debut as Violetta in La Traviata. Good houses. Forbes Dramatic Company 1st, 2d, 3d, and 4th in Uncle Tom's Cabin and Black Diamond.

VARIETIES.—Only reopened Christmas with large new stage and new room. No change. The company is getting ready for the new year by putting in a new stage. Rufa's Troupe opens Jan. 4.

##### MINNEAPOLIS.

The Two Orphans still continues, and is drawing fairly. New Year's evening Rip Van Winkle will be played, and continued for rest of week, John Murray being in the title role. Mrs. Horton, wife of John Horton, who has been playing with the company for some weeks, has been added. The Farnal Opera Company pleased very well, but financially it was not successful. J. W. McKenzie, dramatic reader, gives an entertainment at another hall Jan. 1.

##### SUMMER GARDEN VARIETIES.

The company is unchanged. Mr. Johnson, the proprietor, proposed to close for repairs after the holidays, and reopening about the 15th with a new troupe. Mrs. De Barry closes Jan. 1, and goes to St. Paul.

##### Pennsylvania.

##### PITTSBURGH.

Opera House.—The Josh Hart Chicago Combination came to grief here last week caused by business and unpaid salaries. Modified business and company opened a week's engagement on 24th to a fair house. Later came "Yon-Yon," "East Lynne," and "The Japanese Troupe" Jan. 6.

Summers Garden Varieties.—The company is unchanged. Mr. Johnson, the proprietor, proposed to close for repairs after the holidays, and reopening about the 15th with a new troupe. Mrs. De Barry closes Jan. 1, and goes to St. Paul.

Williams Academy.—The new faces Clark and Edwards, the Merry Swiss Couple: Westin and Casey, in their interlude called "Jubilant Servants"; Alice Bateman and Wm. Noonan in their challenge combat clog dance; Carrie Lavarra in songs and changes; Elsie Allen in songs, and Sidney C. France in drama "Marked for Life." Remaining are Murphy and Mack, Bryant and Williams, and Dick Gorman. Gorman is now business manager. Trimbles.—The arrivals, Charles Grear, Sparks Brothers, and Nellie Weeks. Continuing, the Hassons, Geo. W. Herman, and Sullivan and Curdy. Business very light.

Olympic.—The Park Theatre Company in "Baby," Fanny Davenport 6th. Business good.

Academy of Music.—Rose Eyttinger in "Led Astray" afternoon of 25th and "Rose Michel" in the evening. Receipts, \$500. "Misses," supported by Walnut Street Theatre Company, 30th and 31st, with Pixley as Miss. Lawrence Barrett, Jan. 3d, in "Hamlet."

TITUSVILLE.—John A. Stevens and Company appearing in "Unknown," 2d and 3d.

EASTON.—Rose Eyttinger and combination, under Mr. Mishler, greeted by a bad house, 23d. Charlotte Thompson played "Jane Eyre" 26th.

Duprez & Benedict's Minstrels, to a fair house 27th. The Pat Ramsey combination had a poor audience 28th. Sanford and Company in acts of "Ten Nights in a Bar-room" and "Uncle Tom's Cabin," Jan. 1. The Opera-house property was sold on the 27th for \$40,000 to Jessie Lines, John Eyerman, John Detweiler and John Knuch.

HARRISBURG.—Rose Eyttinger in "Led Astray" and "Rose Michel," to poor houses. Barlow, Wilson, Primrose, and West's Minstrels, M'Iss, by McDonough and Lamb's combination, 4th.

SCRANTON.—Charlotte Thompson and company in "Jane Eyre," 24th. Business light. John Raymond and company Dec. 30. Duprez & Benedict's Minstrels, Jan. 1. Lawrence Barrett with T. W. Davey's company, Jan. 1.

BRADFORD.—John A. Stevens' "Unknown" combination played to light business 30th and 31st.

THEATRE COMIQUE.—Arrivals: Ada Clifton, Laura Barnard, Mlle. Muhretta, Nellie Clark, and Joe Redmond. Closed: Lavin Wentworth, Frank Carr, and Johnny Bartley.

OIL CITY.—John A. Stevens and company, Jan. 1st and 2d.

Ohio.

CINCINNATI.—GRAND OPERA HOUSE.—Maggie Mitchell, supported by the St. Louis Olympic Company, in her season, 24th and 25th. Business fair. Collier's "Celebrated Case" combination will follow January 6th.

ROBINSON'S OPERA HOUSE.—The Byers Sisters Combination January 6th, one week.

PRINCE'S OPERA HOUSE.—Mr. and Mrs. Geo. S. Knight and company in "Orpheus," 4th and 5th last week. The Union Square Company in "Mother and Son," January 6th.

HEUCK'S OPERA HOUSE.—Chas. Pope closed 26th, in "Belphégor," 27th. Dominique Murray in "Fickle Fortune" and "Mickey Free" opened 30th.

COLISEUM.—Closing 29th were Murphy and Morton to Chicago, and Mlle. Etta, Robert V. Ferguson, Matt Green, and Sallie Mason to Cleveland, and C. W. Barry. The announcements for 30th are Admiral and Nellie Gale in "Never too Late," D. L. Morris, Dutch comedian; the Whitneys, musical specialties, and Ella Mayo, serio-comic.

YIP STREET OPERA HOUSE.—W. T. Melville and company are in third week to moderate success.

GRAND CENTRAL.—Closed repairs; will reopen January 1st, with Madame Fichon's Folly combination.

SCHICKEL'S.—Has been reopened by John Schickel, Jr., with Charles Vincent as leading attraction in "Ten Nights in a Bar-room."

CHILLICOTHE.

MASONIC OPERA HOUSE.—Henrietta Chantreau, supported by C. W. Taylour's Combination, 24th, 25th, and 26th. Hon. G. R. Wendling lectures Jan. 3, in reply to Col. Robinson's "Athletism." Holman English Opera Co. are booked at this house.

CLOUGH'S OPERA HOUSE.—J. W. Collier's "Celebrated Case" Co. played here Saturday, 24th, to an overflowing house. Little Eva French, the child actress, made quite an impression. Bessie Turner makes a better sensational witness, than she does an actress. Berger Family and Col. Smith Russell, Jan. 19. Jos. Emmet and Lotta are coming.

TOLEDO.

Buffalo Bill and company 30th, and Harry Webster and company 31st and January 1st.

ADELPHI.—Closing 21 are St. Leon, J. H. Tenbrook, Detroit; the Nelsons, Philadelphia; Francis and Wilcox, Cincinnati; Gracie May to her home in Peru, Ind.; Frank Showers goes to Fort Wayne, opening 30th are Frank Hill, Love Sisters, Selton and Burns and Libbie Anderson.

COLUMBUS.

OPERA HOUSE.—Col. Wagner's Minstrels, 24th and 25th, to poor business. Mrs. F. S. Chantreau, supported by C. W. Taylour's company, 26th and 27th, to only moderate business. The Elster and company, 30th, 31st, and 2; Collier's "Celebrated Case" company, 3d and 4th; Camilla Uro, in concert, 6th; the Berger Family and Sol Smith Russell, 8th, one night, returning 11th.

ATLANTIC.—Jule Keene and Sallie Adams, supported by poor company from Cincinnati, in "Chris," 23d, for the week, to poor business.

Missouri.

ST. LOUIS.

De Bar's Salsbury's Troubadours did fair business last week. They played "The Witch of Endor," "The Brook," and "A Cup of Tea," and "Patchwork" were given on alternate evenings. Robert Frazer's "Humpty Dumpty" Combination opens 30th for one week. Mary Anderson, supported by her own company, in conjunction with De Bar's, opens 6th for two weeks, Manager J. W. Norton being her principal support.

Tennessee.

MEMPHIS.

Memphis Theatre.—Mary Anderson 30th, followed by Joseph Murphy and Lotta, each for one week.

NASHVILLE.

Grand Opera House.—Mary Anderson, supported by John W. Norton and combination, was here to good business. Boarding House combination 30th, 31st, and 1st.

Masonic Theatre.—The Ada Richmond burlesque troupe 30th, 31st and Jan. 1st.

Kentucky.

LOUISVILLE.

Macaulay Theatre.—The Hess English Opera Company appeared to crowded houses during the past week.

Opera House.—Robert's Humpty Dumpty Company played to poor business. Alice Allen's Opera Bouffe Company opened 30th, one week.

Davis Theatre.—The Jennie Hughes Variety and Dramatic Company played to large houses the past week. The French Spy concluded the show.

Metropolitan.—Fanny Herring and company in "The French Spy," to fair houses last week. Continues second week in Jack Sheppard.

LEXINGTON.

The Alice Allen "Baba" Combination, under Wm. Allen, was here 24th, 25th and 26th to bad business.

Maryland.

BALTIMORE.

Ford's.—Katy Mahew and C. J. Edmonds in "Misses."

Albany's.—Production of "Almost a Life," with May Davenport, Emily Rigg, Marie Monk, Walter Lennox, James Dunn, O. H. Burr, J. C. Padgett and E. D. Holmes. Next week Mr. and Mrs. George S. Knight in "Orpheus." Front-street Theatre.—Hernandez Foster is the dramatic star in "Jack Harkaway."

The new olio comprises Manchester and Jennings, McCallough and Casey, and from last week Mollie Wilson, the Rays, Tim Rogers and Dan Collyer.

Central Theatre.—Julian Kent in "Wild Bird," Fiedling and Maudie Walker, Sanford and Wilson, Perry and Metrow, Billy McDonald, Jas. McDonald and Emma Bauman, and the ballet troupe form the attractions for the week.

Maryland Institute.—Last week of Charley Howard and John P. Smith's "Uncle Tom's Cabin" troupe, with Cool White as Tom. Attendance fair.

Connecticut.

BRIDGEPORT.

Haverly's Minstrels, largest house of season, (\$800), route 6th Washington, one week; Baltimore 13th, one week; Philadelphia, 25th, one week; Boston, 27th, one week; New York, 29th, one week; and 31st, one week. "Our American Cousin," 10th, Paulding's Dramatic Co. in "Maud's Peril," 15th, Henderson's Co. in "Almost a Life."

West Virginia.

WHEELING.

Business at the theatre house has been very quiet this week, on account of troupes that were booked concluding their engagements. Miss Marie Gordon, who was to have appeared here on Dec. 31st and Jan. 1st, cancelled her engagement on account of illness. Annie Prater for some unknown reason, has also cancelled her engagement.

District of Columbia.

WASHINGTON.

THE NATIONAL THEATRE was occupied last evening by an amateur presentation of Shakespeare's "Comedy of Errors." We would especially mention Mr. W. C. Marwick, Miss Lottie Swallow as deserving of most favorable notice. The rest of cast did only fairly.

OPERA HOUSE.—Mr. and Mrs. George S. Knight, in their drama, "Orpheus," were the attractions at this resort during the week. Mr. Knight is ably assisted by his wife and a more than acceptable stock company, among which we would notice Messrs. W. M. Ward, Harry Vaughn, C. T. Nicholas, Miss Eve Barker, and Mrs. Van Doren as worthy of special notice for their impersonations.

Blind Tom, the musical prodigy, opened at Odd Fellows' Hall New Year's evening. B. T. is well known, and his visits are too often to receive an explanation of his secrets here. We witnessed his performance many years ago, and we find it to be the same now, excepting a change in his selections.

COMIQUE.—This rendezvous of the variety managers is now held for the first time in an acceptable performance that is its province to produce. With such an able manager to direct the helm, we are assured of our safe conveyance into a harbor of unalloyed pleasure.

The Midgits will commence a two weeks' season on the 8th inst., at Odd Fellows' Hall.

Louisiana.

NEW ORLEANS.

ACADEMY OF MUSIC.—The N. D. Roberts "Humpty Dumpty" company, for their second week, were doing a very good business. York, supported by Alder and Schaefer's New York Park Theatre company. Milton Nobles and company in the "Phoenix," Jan. 13.

ST. CHARLES THEATRE.—Geo. C. Boniface in "Mother and Son," supported by the St. Charles Opera House, 24th and 25th, to a large house, and have continued doing fine business during the week.

VARIETIES THEATRE.—Opened for season 23d with the Union-square Theatre company in "Mother and Son." It has been drawing largely. The company remains another week. Madame Janisch comes Jan. 6th.

Virginia.

NORFOLK.

Lawrence Barrett and company drew fair audiences 27th and 28th. The matinee 28th was dispensed with.

California.

SAN FRANCISCO.

All the theatres have put on their holiday clothes and are doing a very good business. It is possible, but business has been dull in spite of the praiseworthy efforts of our generous managers. F. S. Chantreau has played a fair engagement at the California Theatre, appearing in his well-known comic kit and Sam Scudder. He was taken ill the day after Christmas, and was hardly able to conclude his engagement. The scenery in "Kit," painted by Voegtlin, was extraordinarily beautiful. The panorama of the Mississippi River was wonderfully designed to move behind the scenery, representing the steamer "Medora," and one's head swam with the motion of the almost real waters. This artist is great in his line, his last effort, securing the climax of his art. The "Octoroon" was well put on the stage, and the chorus music in it was an attraction. Indeed, there is probably no theatre in the world where more attention is paid to such details. If Mr. Chantreau wishes to maintain his popularity here, he must bring some new play. His old plays are threadbare and don't excite any interest in the general theatre-going public.

The Floriores have arrived. Outlook good. They open in "Mighty Dollar," and will include "No Thoroughfare" in this engagement.

Barton Hill goes East on New Year's day to look out for a new company and new attractions for next season. The company has been so much said about the old company and the present one that the critics have exhausted the theme, and settled down to the sensible conclusion of criticising the actors for what they do, and not for what some one else did.

At Baldwin's "Not Guilty" has proved a fair success and draws good houses during Christmas week. The company did well, and the piece was nicely put on the stage.

The Grand Opera House was reopened with a spectacle called "Revels," with Rice's company, but it proved a failure, and they changed to the "Mighty Dollar."

At the Bush St. Theatre Mrs. Oates is drawing good houses in "H. M. S. Pinafore." She has played over four months without losing any of her old admirers, and gained many new ones. She is as sprightly and as impudent as ever, though her voice is badly worn.

Josh Hart's combination at the Standard is not as successful as might be desired. The houses are about fair. There are too many theatres here, and before long we expect to see some of the less fortunate ones give the palm gracefully to those ahead in the race. Managers and stars hate to confess the fact that they are no longer independent of new plays and good support.

Clara Morris' business at the Baldwin proved that she is in good health, and she must feel proud of her financial and artistic success here.

Illinois.

CHICAGO.

McVicker's.—The Tracy Titus Opera Company open in the Bells of Cornville 30th, for one week. Destiny, a four-act drama by W. F. Saw of this city, will be produced Jan. 6.

Haverly's.—The Williamsons in Struck Oil and Chinese Question; large business for past week. The Berger family and Sol Smith open 30th for the week. Abbey's Park Theatre Co., Jan. 6, in Champagne and Oysters and Sweethearts, one week.

Hooley's.—Fanny Davenport and company to good houses during the past week. Olivia 30th, for first time here; Divorce and As You Like It fill up engagement. Emma Abbott and Hess English Opera company in Mignon Jan. 6, to be followed during the week by Chimes of Normandy.

HAMLEN'S.—Fanny Herring is announced in the Lilly of Mexico.

ACADEMY OF MUSIC.—Edward Kendall, Fanny V. Reynolds, Chas. Gilday, Fanny

Beane, Murphy and Morton, J. W. McAndrews, and James Roche. Performance concludes with McAndrews drama called Ronger. Kine Bros., Minnie Rainforth, Yank Adams, Moore and Messenger, and Ross sisters.

FOLLY.—Closed.

PEORIA.

ROUSE'S OPERA HOUSE.—Emerson's Minstrels came to a good house 27th. Hess's English Opera combination 1st and 2d.

Iowa.

BURLINGTON.

John Dillon, with Wallack's Combination, came in My Dreadful Dad to a good house 28th.

New York.

BUFFALO.

Academy of Music.—John A. Stevens and combination closed a fair week 28th. Genevieve Ward and combination opened 30th for three nights in Jane Shore, to be followed by Henry VIII; 2d, three nights, Buffalo Bill combination; 6th, one week, the Kirdly's in Black Crook.

UTICA.

The New York Criterion Company presented Our Boys 28th, and Caste 29th, to fair business. This company is one of unusual merit. Mlle. Marie Zou, supported by a snap company under Mr. Ford of Troy Opera House, played The French Spy to a small house 30th.

SYRACUSE.

WIKING OPERA HOUSE.—Diplomacy presented here 26th, 27th, and 28th by Ward and Barrymore combination. Wilkinson's Uncle Tom's Cabin company Jan. 1.

PARK OPERA HOUSE.—Genevieve Ward's engagement 23d, 24th, and matinee 25th was unsatisfactory. She appeared in Henry VIII, and Jane Shore. The Strakosch Opera company were announced to follow 26th, but being snow-bound near Buffalo, Marie Zou came company Jan. 1 and 2 in the French Spy, Charlotte Thompson and company 3d and 4th in Jane Eyre.

OSWEGO.

The Criterion comedy combination appeared 23d and 24th. Owing to the furious snow storm the company were unable to appear in Poughkeepsie 25th, but remained and appeared in Caste, taking the place of Genevieve Ward, who could not reach here. They are a very good company. Marie Zou in French Spy 3d.

New Jersey.

NEWARK.

THE ADELPHI opens Jan. 6. THE METROPOLITAN, under the management of Mr. J. M. Norcross, presents the following bill for this week, after which the house will be offered for sale or lease: Louis Montague, Paddy Murphy and Walter Fletcher, J. Caron and sons, Helen and Clara Courtland, Joe Redmond and Ada Clifton, Geo. Kurtz and Nellie Brooks, Dominique, the Deserter, all the week by the stock.

WARD'S OPERA HOUSE.—Business quite good. Morris and Green, the Victorians, Annie Bradford, Crossly and Elder, Dave Mack, Hardy and Halley. The Rensselaers all the week by stock.

GRAND OPERA HOUSE.—Our Boarding House was presented for the first time in this city Christmas day and evening by a fair company. The Streets of New York, New Year's afternoon and evening. John T. Raymond, Jan. 3, in Risks.

NEWARK OPERA HOUSE.—Jane Eyre, with Lillie Eldridge in the title role, was the attraction for New Year's night and matinee, instead of Around the World in Eighty Days by the Kirdlys.

TRENTON.

DUPREZ & BENEDET'S MINSTRELS appeared 25th to crowded house. Wm. Henderson's Standard Theatre company gave Almost a Life 27th to a large house.

Massachusetts.

TAUNTON.

The Boston Museum Co. appeared 23d to a large house. Grover's Combination gave Our Boarding House to a light house 24th.

FALL RIVER.

The Our Boarding House combination Christmas to two large houses. The Boston Theatre came in the Humdrum, Paulding's Dramatic Company in Maud's Peril 3d.

Connecticut.

DANBURY.

Haverly's Minstrels Jan. 1, played to a \$500 house.

Maine.

PORTLAND.

PORTLAND THEATRE.—Boston Museum combination 28th to a large house.

MUSK HALL.—Anthony and Parson's Uncle Tom combination came 28th to a good house. Dollie Bidwell, supported by J. C. Meyer's company in Shilda 2d.

New Hampshire.

MANCHESTER.

Anthony and Parson's Uncle Tom's Cabin company Jan. 2.

Delaware.

WILMINGTON.

Charlotte Thompson and company in Hunchback 25th to big business. Rose Eyttinger and Cyril Searle combination in Rose Michel 26th; fair attendance. Standard Theatre company, of New York, 28th in Almost